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NOVELTIES IN DECORATIONS.

BY MRS. MARION A. MCBRIDE.

THE fine fancy that brings such varied expressions of form and color into our homes is not confined to interior design alone, or, rather, to the detail of interior finish. The proper form of rooms, location of entrance, position and width of windows, placing of staircases to produce good effect, with bits of irregularity thrown about the hallways, all tend to that complete development of individual life and character which seems the natural outgrowth of this decorative era. In architecture we have some new and notable examples of what may be accomplished by application and perseverance, when united with genuine artistic taste.

A young gentleman, owning valuable property in the suburbs, has surveyed streets and constructed a number of fine houses that command attention from their odd outlines, that defy classification yet suggest comfort in every feature presented. The broad piazza and square window that take the place of a corner on the house, present a most grateful exterior, and give a chance for views and sunlight that are certainly worth providing for. The interior arrangements seem to be the grouping of a most comfortable and practical designer. The hallways are never long and narrow, but just large enough for comfort. They are constructed with a view to the display of portieres, yet provided with doors if they should be preferred. Every house has a "living room," with a fireplace across the corner, niches for books and busts; delicate arrangements on all sides that suggest easy management for those whose fancy turns to decoration. An innovation is shown in the form of the windows, which are one-fourth wider than general, and lower also. The effect is very fine when poles and draperies are used. One front window is composed of three sections, the centre being one-half the ordinary width; the lower portion plate-glass, the upper colored, and the entire frame stationary; upon either side full-fashioned windows of plate-glass. The social atmosphere of these houses is remarkable, and the experiment has proven very satisfactory, as the gentleman referred to has rented houses before the cellars were dug. It is a good lesson to owners of real estate, that these delightful creations of a man of wealth and taste should meet a want that was almost unexpressed; for, while rows of houses in the same section are left vacant, this points to a cultivated discrimination at the outset, for a properly constructed house will reveal wondrous beauty that would be hidden in a model like those we see turned out by the thousand. The old aristocratic Boston houses that line Beacon Street and crown the hill, are planned on the old English fashion, with the front door opening into a reception hall filled with soft rugs and bright with pictures and flowers, while in winter the soft radiance of the open fire, from the broad fire-place, casts over all a genial glow. It is a realization of individual life revealed to every one who enters, and it goes back to that charming old-time grace and beauty to

which we are hastening with our artistic interior transformations.

One of our large furniture houses shows some elaborate work in carvings of the grotesque, antique style. A fine order in this design has just been finished in mahogany, to be forwarded to London. The carvings are decided in character, with bold lines, carrying in their definite relief a delicate, graceful beauty. A fine Chippendale de-

oak. The wall space is divided into three sections, the centre space composed of plain matched boards in oak; dado of oak, with square panels, bordered by conventional designs on either border; frieze of broad, bold carvings; the corners are filled by long, carved panels; the broad doors are massive, with the same rich effective finish. Furniture for the room has been made to correspond with the other woodwork, and

the tables, chairs and side-board are marvels of beauty in exquisite finish. The polished oak floor is covered by a Persian rug, and rich-toned Persian draperies shade the windows. Massive effects are desired, with warm rich coloring, for the houses that show everywhere more decided character. In the woods used for furniture we see a decided preference for cherry and mahogany, as the peculiar properties of the wood take on such rich coloring with age. Some extremely artistic chairs are made from amaranth wood, which comes from South America. Among the fancy woods that are valuable for cabinet work, some of the finest are coming into use from the Southern States. For finishing corners and tips, the brass ornaments reproducing old styles take the lead. The carved twists are seen on chairs and tables, while bits of Japanese work are introduced into all models where tiles have been used. For solid comfort the Morris and Turkish chairs are most prominent, although comfort is the fashion at present, and with all rooms we see the pillow sets upholstered in velours, stamped plush or raw silk. The English breakfast tables and teapoy tables are made of cherry and rosewood, or ebony and mahogany. Inlaid tables of the marquetry design are low and broad in outline. Bedroom furniture is most all made of cherry or mahogany, while the same woods are used for dining-rooms, modeled in the Chippendale designs.

Draperies are universal; the reversible velours for portieres divides the honor with the ever-popular Turcoman and silk plush. Silk tapestry for covering entire wall spaces is very effective, and satin damask has a tone of age that is grateful to the searcher after modern antique representations. Medallion tapestry is also much used, and works well in supplementing heavy furnishing. Plain jute velours is introduced to meet a demand for low-priced artistic drapery, also the plain jute and momies. Madras in soft color, Brussels and Swiss laces soften all heavy effects when needed. One of the finest designs in silk velours shows a shower of apple blossoms drifting over a silver surface. Spanish leather with self-colored or artificial surface, is largely used for hall and dining-room furniture.

A very fine material for interior decoration is a metalization of plaster applied to friezes, plaques, coves and panels. The composition of plaster is held by an interior lining of felt, while for coves a small rib of wood is introduced at intervals to give permanent form and stability.

The surface finish is of metal, producing an antique finish that deepens in color with age. The exact reproductions of armor, plate and panels render the process well adapted to the wants of the present high art decoration. The material is brought out in copper, brass and bronze, terra cotta and antique bronze.



ENGLISH WALL-PAPER MANUFACTURED BY WYLIE & LOCHHEAD, LONDON.

FROM THE FURNITURE GAZETTE, LONDON.

sign in cherry goes to Glasgow. For hall seats the fancy turns to the antique, in walnut or English oak. The carving is all done by hand from original designs, often furnished by the parties ordering. For a dining-room one of the finest designs ever turned out here is of carved English

producing an antique finish that deepens in color with age. The exact reproductions of armor, plate and panels render the process well adapted to the wants of the present high art decoration. The material is brought out in copper, brass and bronze, terra cotta and antique bronze.